

From Senglea to Xaghra

The story of the statue of *Il-Bambina*

Dr. Simon Mercieca B.A., B.A (Hons.), M.A., D.E.A. (Sorb), Ph. D. (Sorb)

One of the most important documents kept in the archives of the Collegiate of Senglea is the manuscript named *Memorie Ecclesiastiche dell'Invitta Città Senglea*.¹ This manuscript followed the style of scripture which appeared during the eighteenth century during which a number of ecclesiastical imitated Gian Frangisk Abela's style, who many years before bequeathed to Malta his famous book *Descrittione di Malta*. Many ecclesiastical writers guided by their love towards their town and village, were now to follow this model and wrote the history of the parish church in the background of the events of their town and village. History was not being written as we understand it nowadays. It was history looking at the past and included the present or that contemporary. It followed the humanistic model presented by Erasmo of Rotterdam and Giovanni Battista Vico.

The author of this manuscript stated that he collected the information from well informed persons and from other previous writings. The author gathered interesting information about Senglea and its church, which he wrote in this manuscript while he gave a good description of the church of his days as well as certain events which occurred in Senglea during the eighteenth century. However his narrative on the feast statue, known as *Il-Bambina* is far too different from that passed to us by oral tradition up to the present time.

Father Alexander Bonnici was assigned to write the history of Senglea in three monumental volumes. He studied this treaty and identified these memories as the work of two different persons. On the front cover of the book appears the name of Remigio Bonnici, whereas the title of the manuscript may indicate that it was not his work. Alexander Bonnici found out that part of the actual text was written by Father Salvatore Bonnici, who was the last Parish Priest and the first Archpriest of Senglea. Only Alexander Bonnici found that he was also the co-author, or better to say that he added to the preceding work and the first person who gathered the *memorie*, was the uncle of Father Salv, who bore the same name Father Saviour Bonnici. Therefore the collection of these events goes back to the beginning of the eighteenth century.

However speaking about the information given to him about Senglea Alexander Bonnici commented as follows:

"Dun Salv Bonnici said that he gathered his information from well informed persons and from writings previous to his time. For sure this archpriest did not want to deceive in his writing. In that year 1786, he wrote about events which happened 200 years ago, or even more. Moreover he did not go out of Senglea to collect his information ... The wish of that archpriest was not to lose any detail from what the people of Senglea believed."²

This led Alexander Bonnici to discard this writing. It is pitiful that Alexander Bonnici did not make further use of this manuscript for more detail, because as I am going to explain, the information he gave about the statue of the feast is correct.

Father Salv Bonnici demonstrated that in Senglea there were two processional statues of Our Lady and the oldest one was given to Xaghra together with an old painting which was in the church. Alexander Bonnici ignored completely this information. He argued that since he found nothing about this story in the archives, he did not consider it as true, even if in this case the archpriest Salv Bonnici was only talking about contemporaneous stories, that is, the story which he surely lived personally.

Father Salv Bonnici wrote:

'dove oggi si vede il pulpito avendo quivi inalzato un muro nel quale fecero erigere l'altare maggiore e fissure il quadro titular che rappresentera il nascimento della SS. Vergine Bambina. Questo quadro ancora esiste nella chiesa parrocchiale sotto l'istesso titolo della natività di M.V. di Casal Caccia del Isola del Gozo alla quale fu donato assieme con la figura, ossia statua della B.V. che soleva partarsi nelle processioni (essendo stato levato del d. muro e dal prospetto interior; di poi della chiesa par[occia]le e risponde dentro la sacrestia in occasione d'essere stato fatto un altro quadro piu' grande). Per secondare il genio del nostro prelaio Cocco Palmieri di sel. Mem[oria] il quale dismembrato il Casal Caccia ossia Sciaghra tal Ghazzenin dale Pertinenze della Chiesa Matrice di detta isola del Gozo, avendo eretto la parochialita' e la cura delle anime degli abitanti del detto casale ossia distretto nella Chiesuola la beneficiale di Sant' Antonio il 28 Aprile 1688 dalle quale fu poi trasferita alla nuova chiesa della Natività di M.V.'

This story of these two statues in Senglea was the subject of four papers from my side. Two were published many years ago in the review of the Feast of Xaghra Gozo³ and the other two were published in specialised journals. One was published in the journal issued by the Junior College called *Symposia Melitensia*⁴ and the other one on the review *L-Imnara*, which is a review of the *Ghaqda tal-Folkor Malti*.⁵ Above all, this subject was also a subject of a study called *Landscape and Memory in Gozo*⁶ hopefully it will be published soon.

But up to now I did not find the time to publish the complete document which is in the Archives of the Archbishop's Curia in Floriana which confirms that what Father Salvatore Bonnici wrote is completely correct, meaning that it is true that Senglea had an old

1 A[rchivum] P[arochialis] Senglae. Remigio Bonnici, *Memorie Ecclesiastiche dell'Invitta Città Senglea scritte in diversi Tempi e Circostanze da Persone Informate dal tempo di sua fondazione sin al presente*. Raccolte in questi volumi per Cura di N.N. nell'Anno 1786.

2 Alexander Bonnici, *L-Isla Fi Grajjiet il-bazilika Santwarju ta' Marija Bambina*, Vol. 1, Parrocchia tal-Isla, 1981, p. 12.

3 Simon Mercieca, 'Il-Kult lejn it-Twelid tal-Madonna fix-Xaghra', *Ix-Xaghra, Harga tal-Festa '97*, Malta, 1997. 'Ix-Xaghra: L-Istorja tat-Tieni Kwadru Titulari Taghha, Ix-Xaghra', *Harga tal-Festa '98*, Malta, 1998.

4 Simon Mercieca, 'The Religious Cults of Thaumaturgical Powers and the Devotion towards St. Nicholas of Bari in Malta', *Symposia Melitensia*, No. 6, 2010, pp. 21-35.

5 Simon Mercieca, 'L-Uzu tal-Kult u l-Istatwji Proċessjonali Ġewwa Malta', *L-Imnara*, vol. 10, Numru 1, 2012, Harga 36, pp. 2-11.

6 Simon Mercieca, 'Contextualizing the Past: Pictorial Memory and Landscape in Gozo', li ser ikun ippubblikat fil-Festschrift ad unur Pawlu Mizzi.

statue of Our Lady and that this statue was given to the parish of Xaghra Gozo or as it was known then as Casale Caccia. To be exact, this statue was sold to this church. The document also gives the exact year of this transfer, that is in the year 1751. This document is a financial statement which the Procurator of the Veneranda Lampada-church of Xaghra, Father Michele Calleya, sent to the bishop's curia in Malta. The Veneranda Lampada was that structure in the parish which took care of the works of art of the church. In this period, the parish of Xaghra was still under the jurisdiction of the diocese of Malta. This was a statement covering five years in showing the income of money for the years 1751, 1752, 1753, 1754 and 1755. This income was primarily related to the rents of fields. Afterwards he gave the expenditure statement. Expenditure were the expenses that he made, listed in chronological order and dated according to the date of payment, even though no dates were given. He gathered most of the expenses under the year 1751. It is clear that in this case there was an accumulation of years as there were no internal divisions but one only, towards the end of the expenditure statement for the year 1755.

This statement was sent to the curia in Malta in 1757 and it seems that there was a demand because there was a problem about auditing and variation of two different statements of expenditure with a discrepancy of 20 scudi. According to the statement sent to the Curia the total expenditure was 556, 08, 05. Whereas in other report the expenditure was 572, 08, 05. So over a period of five years there was a very high deficit, of over 200 scudi. This resulted from works being carried out in the church. All the income amounted to 308 scudi, 3 tari and 8 grains.

From this document it appears that in this period work was being carried out in the church of Xaghra, particularly on its roofs. Therefore this statement included various expenses related to the transportation of stones and the purchasing of glass, mud, nails and any other material related to the extension or repairs of the church. There were also the payments of the craftsmen who were undertaking works in this church, but no names were given. There was also time when embellishment work was done on the building, amongst them an expenditure of 25 scudi on sculpture to adorn the main altar.

Among the list of expenses provided in the beginning of this statement and therefore for sure done in 1751, there is reference to the purchase of a statue from Senglea. This document does not mention from which church the statue was bought. It only states the cost of the statue, that is, the sum of 6 scudi and 1 grain was paid. The purchase also included the pedestal for the statue. This was valued separately and was bought from Senglea.

The document refers from where the statue was transported. Here is mentioned the name of "marina" that was the name by which Senglea sea front was known during that time. Here one must explain that this Italian term was applied to every enclosed creek. The statement here is very precise. It gave the transportation charges from the sea front or marina to Xaghra. Hence it can be considered that it included the transportation from Senglea to Imġarr, Gozo, which amounted to 4 tari and 10 grains, more than from Imġarr to Xaghra. But when one considers the payments involved, which are high, it is understandable that it was from Senglea to Xaghra. Thus, when one combines the information given in this financial statement with what Bonnici had written, which was contemporaneous to these events, one concludes that this statue was really brought from Senglea.

It is a fact that this statue was used during processions in Xaghra, including the feast of the Nativity, as the birth of Our Lady was referred to then. Apart from that in Xaghra there is still the tradition of the existence of remains of this statue, namely the silver crown of which this statement gave information related to.

The statement affirms that big celebrations were held in Xaghra for the commemoration of this event. Five flowerets were bought together with candles as was the custom during feast days, to light two chandeliers in the church. When the statue was brought, torches were bought to provide light during the procession. Moreover tapestry was hired from Malta, as well as a small organ and fireworks were let off. The document gave a list of the purchasing of gunpowder and also sparks. This material appears frequently in the expenditure and it seems that it was purchased annually to have fireworks on the feast day.

Above all, this document confirms that this was the statue that was used for the procession because he gave an account of the payments of the statue bearers who in this period they got paid, that is to say 'per la portatura delli lasti della vara' which amounted to a few grains or tari.

This document throws a light on how the feast was celebrated in Xaghra in those days. It was already considered as a solemn feast. The feast was celebrated with the first solemn vespers. The mass was canticle and tapestry was hired to decorated the church. There was also a procession, as there was a relic and its presence confirms the existence of a religious procession. Moreover they were paid for the feast day sermon and ottava, that marked the end of the celebration, which always occurred eight days after eight of September.

In 1755, a new white dress for Our Lady made of cloth known as tarzanello was bought. A palm sized golden lace was also purchased. Most probably this was bought to adorn the dress of Our Lady. The arrival of the statue, led to the gilding of what seems to be the frame of the Senglean titular painting. A new set of gilded candlesticks were bought too. The pedestal was restored to look even better. A red standard was acquired for the procession.

These were extraordinary expenditures. Added in payments were parish daily running costs such as the purchasing of hoists, wine, oil and candles which were important to provide light, the liturgical vestments, the washing of clothing utilised for ritual use and even the for cleaning the drainage ditch, which it was done manually after it was filled.

This document also throws light on how the transport was operated between the two islands in times where means of communications were very limited. Everything had to be organized beforehand. It also shows the contact that existed between Gozo and the administration centre in Malta and as the centre was situated in the harbour and not central in the countryside, because of this the Gozitan island facilitated its relation with the Maltese administrative centre, because contact by means of the sea was continuous with only one boat or more than on a daily bases would sail from Grand Harbour toward Imġarr and back. In Grand Harbour, contact was not only with Valletta but also touched the Three Cities.

As for the aim of this study, this document confirms that this statue of Our Lady falls under the form of mannequin, meaning it was known as 'image a vestir' or a statue which could be dressed. So much so, that when this statue arrived at Xaghra, a new wig was ordered because it was in a very bad state. This detail was confirmed by Father Salvatore Bonnici who was correct when he stated that this statue was a very old one, and implicated that it was older than the one that was used in the feast procession during his time, meaning, the one that is still being used in Senglea.

The information sought in this document and from Father Salv Bonnici are complementary to the history of the origin of processions

with statues in Maltese. It is fact that the first statues that were imported to Malta, especially those Marians, were all in this form. Those made of wood were the exception while the papier mache' ones did not even existed. Sandro Debono mentions the statue of Our Lady as a mannequin, that is figure which was dressed, in 1615⁷ in the church of St Dominic in Valletta.

On the other hand, old documents refer to the arrival in Senglea of a statue in that same period, that is in 1632.⁸ Therefore this date can be determined as the date when this first statue was crafted and that in 1751 was sold to Xaghra rather than, as always stated, as the date of its arrival. The information gathered by Father Salvatore Bonnici confirmed this because he identified, justly, both in stylistically and also chronologically, that the mannequin statues of Our Lady are older than the wooden ones, at least when we talk about Marian iconography.

It was the second half of the seventeenth century, in which Senglea brought another statue of Our Lady. This too was under the iconography of the Immaculate Conception. One must remember, that Marian iconography was always projected as the one leading the Christian towards Christ. This was the message which the Council of Nice wanted to convey when in 325 defined Our Lady as Teotokos meaning the person who bears God. Hence she was always figured holding or carrying baby Jesus in her arms. During the fourteenth century, there was a development in this iconography. Our Lady is shown carrying Jesus in her bosom. This message has also conveyed the image of Our Lady in an advanced state of pregnancy. This second iconography was the mostly used, and finally ended up associated with the Immaculate Conception iconography.

What is certain is that the arrival of the second statue of Our Lady in Senglea, that is the present one, initially was associated with the cult of the Conception. In fact, before the second world war, it was kept on the Altar of the Conception in the same church or as presently known as the chapel of the Sacrament. This statue was mentioned during the pastoral visit of bishop Buenos to the church of Senglea in 1667. He stated that this statue was the property of the Confraternity of the Conception and described it as following: 'di legno indorata con li soi bastoni e quarto forcine'.⁹ This same statue was re-mentioned in the pastoral visit of bishop Cocco Palmieri in Senglea in 1686. It was described as following: 'ligneam deaurata et partim variis coloribus depicta referens imaginem B.M.V. Immaculatae Conceptae cum corona argentea in eius capite'.¹⁰ This means that between 1667 and 1684, a silver crown was made for the statue. The bishop wrote that this statue was taken out on 8 December and for the this feast held in Senglea many people from all over Malta attended. Above all, during this visit, another detail emerged. This statue was now also used to celebrate the feast of 8 September, during which Senglea commemorated Our Lady of Victory.

In this context, this information of the pastoral visit of Cocco Palmieri strengthens the idea that this dressed statue of Our Lady was taken out on other feasts of Our Lady, including that of 8 September, until, just before 1686. The devotion to this statue had generated throughout Malta, led to the procession of 8 September whilst the other older one, in the form of a mannequin, was no longer used. Towards the middle of the eighteenth century it was sold to Xaghra Gozo, where the feast was also celebrated on the 8 September.

A similar story developed the parish of Bormla. Here too the first statue was a mannequin representing Our Lady and most probably its remains presently are incorporated in the present statue in this parish. Conversely, in the second half of the seventeenth century, the Confraternity of the Rosary, bought another statue, and gave it the image of the Conception. It was made entirely out of wood. At present this statue is found in the parish of Qrendi.¹¹

Therefore it is clearly shown that in the oral traditions of Senglea, there were a number of events that were mixed up altogether. There were two statues of Our Lady. In due course, the story was passed by word of mouth for generations and were mixed up and intertwined.

I think that time has come to seriously consider that this manuscript *Memorie Ecclesiastiche dell'Invitta Città Senglea* does not remain dormant in the archive but be revived by being edited in a professional manner and published as to contribute towards further historical recognition about the history of this city. Above all, it serves to confirm the identity of the intelligentsia which was created in the second half of the eighteenth century and which remained active practically up to the Second World War, when the image and identity of Senglea changed in total.

This document is found in the section of the Archive of the Curia, Kaxxa, Conti, Miscellania Vol. 116 (C-166). The following is being reproduced in the exact manner as written.

Appendix

L'Introito fatto dal Rev[erend]o Sig[no]r Don Michele Calleya come Procuratore della Ven[erand]a Chiesa di Casal Caccia dell'anno 1751		Dell'anno 1754:	
In p[ri]mis Salma e otto tumula di mischiato che importano	11-00-00	Più per bambace di d[ett]ja raccolta venduto	51-00-00
		Più una salma e otto tumuni di meschiato venduto	12-06-00
		Più da Giuseppe Mifsud in contanti	14-00-00
Siegue 1752:		Siegue dell'anno 1755	
Più una salma, e dodici tumuni di mischiato	14-06-00	Più salme due e tumuni sei meschiato	19-11-18
Più danaro havuti da Giuseppe Mifsud	14-00-00	Più per raccolta' del bambace	28-00-00
Più dalla raccolta' del cotone venduta per	60-00-00	Più danaro raccolti dell'elemosina in chiesa	30-00-00
		Più danaro raccolti da diverse persone	10-00-00
Siegue dell'anno 1753:			298-03-08
Più dalla raccolta' di mischiato venduto	20-02-10	Più danari esatti da Simone Grech prezzo della indirizzatura	10-00-00
Più per d[ett]ja raccolta' di cotone venduto	14-00-00	Totale	308-03-08

7 Sandro Debono, *Imago Dei, Sculptured images of the Crucifix in the Art of Early Modern Malta*, Malta, 2005, p. 34.

8 Bonnici, Vol. 1, p. 125.

9 A.A.M. *Visitatis Pastoralis Buenos*, Vol. 20, f. 224r.

10 A.A.M. *Visitatis Pastoralis Cocco Palmieri*, 1686, Vol. 23, f. 102r.

11 Simon Mercieca, "L-Istatwa Antika tal-Kunċizzjoni: Gsibijiet dwar l-Abort u r-Rispett lejn il-Ġajja Umana", Soċjetà Muzikali Lourdes Qrendi Festa 2010, pp. 131 -134, Best Print, 2010.

L'Esito fatto dal sud[detto]: Sig[no]r Don Michele Calleya come Proc[uratore]e di d[etti] a Ven[eranda] la Chiesa di Casal Caccia dall'anno 1751.

Per il valsente del pedestallo della figura della Madonna	04-06-00
Più per spesa di detto depestallo	00-06-10
Più per sua portatura da Malta	01-01-00
Più dalla marina infino Casale	00-04-10
Più per spesa delle candelieri con la loro induratura	01-10-10
Più per un Rotolo di polvere	00-08-10
Più per un'altro Rotolo	00-08-00
Più per cinque fioretti	02-00-00
Più per figura della B[eata] Vergine	06-01-00
Più per una parrocca per la med[esima] Madonna	01-03-00
Più per un sciogamano, quattro frazzoletti, e tre balli di calice	01-04-10
Più per polvere	01-09-10
Più per tapezzeria portatata da Malta	03-10-00
Più per antorci	00-01-00
Più per pastaso portare la tapezzeria	00-00-10
Più per pannella	00-01-00
Più per il bordoriario per portare la pezzeria, colla, e pastasi	00-06-10
Più per storaci, nolo elo bordanaro	00-08-10
Più per affitto della tapezzeria	05-00-00
Più per induratura del quarnice	03-07-00
Più a m[aest]ro Gio Pietro il suo travaglio	00-09-00
Più per cera della Ninfa, apparamento in Chiesa, portatura d'una scala portatura d'un organetto, e noli di tavoli e bordoriario, cappetti per il fonte e serratura	02-01-00
Più per induratura della freza, paneggieri, un paro di borsetti per la perside, frazzoletti per il calice, ed apparamenti d'altri	03-00-00
	42-08-10
Riporto	42-08-10
Più per un rotolo di lino bianco	00-08-00
Più per g[iorn]i due a Lorenzo Rapa	00-05-00
Più pr rotare il cottone	01-08-00
Più per un taglio di cordicella e lavare le robbe	02-10-10
Più per corda di campana, una gionta, ed un ratuale	02-01-10
Per serratura e inzoli e suffarelli per la festa	04-07-00
Più per oglio, lingua di campana ed accomodamento tornaletto platego	02-09-00
Più per un barile d'oglio	03-00-00
Più per cera di due ninfe	02-00-00
Più per g[iorn]i undeci raccolta dal seminato ad Angelo Rapa	02-00-00
Più per oglio servizio della Madonna	02-00-00
Più per osti, particolari, ed oglio per il SSmo Sacramento	02-06-00
Più per accomodamento dello cocchiara del fonte, osti, e lavatura de robbe.	01-06-00
Più per conzatura del cannapeo	20-00-00
Più per raccolta del cotone á Lorenzo Rapa per aver un spazio Pub[blic]o	03-05-00
Più per una cazula, osti, particolari e messa cantata	03-08-00
Più per oglio servizio del venerabile	00-06-07
Più per mezza tozzina candelieri all'Altare Maggiore	20-06-00
Più per osti, particolari e spese fatte in C[or]te contro Gio Attard.	03-04-00
Più per oglio per il Venerabile, e scupé per servitio della chiesa	01-06-00
Più per intagliatura dell'altare	07-00-00
Più per cera per le messe	05-00-00
Più per osti, particolari, accomodamento della sfera, per lampade della ninfa, ed oglio.	02-02-10
Più per raccolta del seminato á Lorenzo Rapa, cera et osti	02-07-00
Più per oglio, serratura p[er] laporta della Chiesa, tacci, zagarelli per il mento, storace, mingiuino, pannella, osti e particolari.	02-00-00
Più per tre capi maestri	13-00-00
	151-01-07
riporto	151-01-07
Più per bandieri, vino, changetti per la campana	05-07-01
Più per tavola de pedestallo	05-00-00
Più per cera e messa	04-04-00
Più per una messa cantata con musica	07-00-00
Più per un barile per la festa	03-00-00
Più per una mutanda di cera, per la Natività ed oglio	10-09-00
Per la predica	04-00-00
Più per osti, particolari, portatura di tapezzeria bordonaro, nolo et altro	01-06-10
Più per cera per la messa	04-02-00
Più per calcina	02-00-00
Più per oglio, accomodamento di bandiera et osti	07-07-07
Più per cera ed oglio	05-05-10
Più raccolta di cotone á Lorenzo Rapa, portatura de tavoli	01-02-05
Più per rotare il cottone	03-00-00

Più per duratura di due candaleri	00-02-10
Più per tagliar le pietre	17-04-00
Più per accomodamento del terazze	00-05-10
Più per oglio	03-00-00
Più per cera, e servizio della messa	04-00-00
Più per oglio della lampade	00-10-00
Più per lavare li vestimenti	02-03-00
Più per osti, portatura de pietre ed oglio	01-02-14
Più per polvere 1 ½ e mezzo per mascoli	02-08-00
Più per oglio, osti e particolari	02-05-10
Più per una fascia dell'altare	03-06-00
Più per osti, vino e cera	01-02-10
Più per oglio e fioretti	03-04-00
Più per cera	03-00-00
	244-01-13
riporto	244-01-13
Più per il moratore	00-08-00
Più per manuale	00-04-10
Più per mingiuino	01-00-00
Più per g[iorn]i otto muratore, e manuale	06-01-00
Più per accomodamento della scala	00-06-00
Più per tre pani, e vino	00-04-00
Più per calcina e sua portatura	01-07-00
Più per raboccare la tarozza ed un lavorante	00-06-10
Più per calcina	00-05-00
Più per un tummino di gibso	00-02-00
Più per damasco rosso per il standardo	02-00-00
Più per due tummini di gibso, e sua portatura	00-03-00
Più per calcina, e sua portatura	00-02-08
Più pagati a Giuseppe Calleia	02-06-00
Più per calcina e gibso	00-02-00
Più per pressatura delle pietre	00-02-00
Più per accomodamento del fanale	00-06-00
Più per raccolta del seminato d'un huomo	00-05-00
Più per due rotolo di polvere	01-03-00
Più per la portatura delli lasti della vara, e bordonari	
portare le tavole e caulicabucci	00-05-00
Più per una salma di meschiato	07-00-00
Più per carreggiamento di pietre al bordonaro	02-01-00
Più per un rotolo ed un quarto formaggio	00-02-00
Più per lavare li vestimenti	00-05-00
Più per vino	04-04-05
Più per caulicabucci	00-01-00
	278-00-06
riporto	278-00-06
Più per moratore g[iorn]i sei	02-06-00
Più per lavorante altri g[iorn]i sei	02-03-00
Più per manuele	03-00-00
Più per tagliar le pietre	16-00-00
Più per una quartata di vino	00-06-17
Più per corda per il ponte	00-03-03
Più accomodamento la strada, bordonari per carreggiare le pietre	01-04-00
Più per una quartara di vino, cauli, selleried altro	01-02-12
Più per tagliare pietre	02-00-00
Più per cinque moratore	02-00-00
Più per il lavorante	01-10-10
Più per portatura di vino, ed una quartara di vino	01-04-12
Più per manuale g[iorn]i dieci nove	05-00-00
Più per bordonaro carreggiare pietre	02-07-00
Più per una quartara d'oglio	02-08-00
Più per rotoli tre e mezzo di polvere	03-00-00
Più per cera servitio di due ninfe	01-00-00
Più per oglio, osti e particolari	00-08-00
Più per lavatura de robbe	00-11-00
Più pe il mem[br]o]le servizio della chiesa	01-00-04
Più per storaci e mingiuino	01-01-00
Più per Nolo della Tapezzeria e pastesi	01-00-00
Più per una messa cantata con musica	04-00-00
Più per panella, due candeli bianchi per la reliquia	01-08-00
Più per cinque lembii del fuoco	00-08-00
Più per l'octava di Mucsesannos N.3 polvere	02-06-00
Più per oglio, osti e particolari	01-01-00
Più una quartara d'oglio e tozza	02-10-00
	345-06-00
riporto	345-06-00
Più per vestimenti per servizio di d[et]ta chiesa	02-06-00
Più per osti e particolari	00-05-00

Più per tarzanello can[ne]: due palmi due bianco	07-00-00	Più palmi quattro orletta per frazzoletto	00-08-00
Più per chiodi	00-03-00	Più per accomodare li casuli	00-07-00
Più per biombo	00-06-10	Più per oglio	01-07-00
Più accomodamento delli vitriati	01-08-00	Più per copia di stiro	01-02-00
Più per m[aest]ro falegname	03-00-00	Più per il primo vespere della Natività	04-00-00
Più per piancheggiatura della chiesa	01-00-00	Più per raccogliere li cottoni a Lorenzo Rapa	00-10-00
Più per m[aes]tro Stamo Tabone accomodare delle robbe	09-00-00	Più per osti e particolari	00-07-00
Più per osti e particolari ed un palmo di bizzilla d'oro	00-04-00	Più per raccolta delli cottoni d'Antonio Mizzi	00-04-00
Più per un rotolo di cera near	01-07-00	Più per raccolta del meschiato d'Angelo Attard	02-00-00
Più per osti e particolari	00-04-00	Più per cera nera per le messe	07-00-00
Più per oglio servizio del venerabile	04-05-00	Più per una chiave della sacrestia	00-02-00
Più per accomodamento della sfera, osti e particolari	00-10-00	Più per scoltura dell'altare	25-00-00
Più per un rotolo di cera nera	01-07-00	Più per accomodamento della sfera col'induratura del suo intorno	02-03-00
Più per rotola tre e mezzo di polvere	02-04-00	Più per una gionta di Requiem	01-00-00
Più per accomodamento delle terrazze	05-00-00	Più per un rituale	04-00-00
Più per oglio, osti e particolari	00-06-00	Più per un panaro di perzichi	00-04-00
Più per rotolo due di cera nera	03-00-00	Adi 4 Ag(os)to 1755	
Più per due canne di corda per la campana	01-03-00	Cera bianca una e una di nera	03-05-00
Più per la festa	01-05-05	Can(ne): due tarzanello bianco	03-09-00
Più per calcina e bordonaro	00-02-00	Zagarella bianca can(ne): 3	01-01-10
Più per chiodi, calcina, porcellana del paese e portalera	03-06-00	Più una ganza nera di seta 25: chiodi, sei pezzi di vetro e chiodi piccolo	00-09-00
Più per accomodamento la Chiesa	02-10-00		526-08-05
Più per affitto di tapezzeria e sua portatura	03-02-00	Più per cera per l'altare maggiore 19-01-11 per la Madonna	
Più per travaglio del pedestallo e due tozzine di soffarelli	05-00-00	Imp[eg]no	30-00-00
Più per corda servizio della campana et due cera nera e bianca	03-09-00		556-08-05
Più per oglio	01-02-00	Il signor Don Michele Calleya e fatta come appare al m[edes]mo M.	308-03-08
	410-01-15	Pagó	556-08-05
		Resta dovendo	248-04-07
		1757 9bre 28, nella copia da me spedita al Signor Don Vicario di C[asale] Caccia	
		l'Esito del sud(dett)o Proc[urato]re ascende a	572-08-05
	riporto 410-01-15		
Più per osti e particolari	00-02-00		
Più per affitto di tapezzaria della festa di Natività, osti e particolari	06-11-00		
Più per una corda	00-08-00		
Più per otto lampiuni, nolo della tapezzeria	00-07-00		

F'ghelug is-sebghin sena meta cèdiet l-Italja

Seventieth anniversary of the surrender of Italy



Il-Bambina ghaddeja minn Strada Vittoria